1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

wanyuwa'n, "hanging in bunches," having reference to the clusters of mesquite beans on the trees. Somewhat less commonly children were nicknamed for physical peculiarities or habits, and still other names were of random origin and meaningless, or at least the reason for their use was not obvious to others nor generally known.

A small boy, W——, received his name from an old man, who said he dreamed he was in the desert where he saw a group of men seated in a circle. There was a little boy coming alone in the desert. They selected a name for him. They turned around and called him munyoi'xāẏdăt, "tarantula's backbone." The old man was anxious to see who the little boy was: when the boy drew near, he saw it was W——.

Such names of girls persisted through life. Sometimes they came to be known only by the names of their sibs, since it was the custom for the husband's relatives to call the wife in this fashion. Men, however, usually acquired a new name at marriage, the childhood name either being dropped or falling into secondary use. The man's new name was a nickname, said to be applied to him by his mother-in-law, but perhaps more commonly given by his friends who then declared his wife's mother had so styled him. This nickname was a derisive reference to his appearance, likened him to any ugly animal, or to his habits. For instance, one man was called *Prescott*—matkâvĭ'chwatcĭpŏ'mihwu', "the Prescott train's smokestack-nose." Doubtlessly such names frequently had gross sexual reference, but I was not told so.

The names of the dead and of the living were equally tabu and emphatically so. Kinship terms were used for reference, or some indirect description. Kinsmen were never addressed by name; it was thought horrible even to call a brother by his name. Even my interpreter, an emancipated woman, invariably avoided using names and, on that account, was sometimes unintelligible. Yet, while they were very uneasy at hearing their names mentioned, they had no hesitation whatever in naming themselves. There is no analogue to the Pima rule that boys and girls must not utter their own names.[45] The tabu was hardly slighter for the living than the dead, where it was intense. Yet they did not

[45] *Ibid.*

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

tained. In no case did an etymology seem forced or a folk-etymology attempted. All names are in the Maricopa language.

Certain features appear clearly from this list. Not all the "totems" of a sib are referred to: for example, l,ew'c names refer to buzzard, fire, and sun, but not to the beetle. A surprisingly large proportion of women's names have sib reference, fifty-eight in a total of eighty-eight. The proportion is uniform in all the sibs. Actually the habit of bestowing sib-names is not randomly distributed, but prevails rather in certain families. If these are excluded, the proportion of sib-names drops appreciably. So far as I know this fact has no sociological significance, but seems solely a matter of preference for this type of name.

For instance, in kwĭtk,l'l,[A] sib, numbers 166 and 168 are brothers; 166 is the father of 170, whose children are 169, 165, 164 (sons), and 159, 160 (daughters); a third daughter having no native name. The son of 168 is 167, and 171 the son of 169. Of these, the brothers and sisters 159, 165, 160, and 164 have names all referring to the lizard. Again, in ɣamitu'tc sib, the sons of 123 are 124, 125, and W—— (referred to above), the daughters 119, 120, and 121. Names 119 and 120 refer to the mesquite beans; 121 to the roadrunner.

The list is presumably deficient in at least one way: there are no names which refer grossly to sexual matters, which might have been expected, since this is general among the Yuman tribes. I can only believe that my interpreter deliberately avoided mentioning these, just as she avoided coarseness at all other times. It may be that the untranslated names and those of people whom she declared had no native names, are of this character.

TABLE VI

List of Names

sib: l,ew'c

Women

*1	saxavâcu'lc.....	bluish forehead	The sun's rays, as it rises, are blue.	Maricopa
*2	xaxaă'sk.....	sun rays		Halchidhoma
*3	hâxa'.....	blaze	Refers to fire.	Maricopa
*4	n,ikama'.....	untouchable	Refers to fire.	Maricopa
*5	n,ika'm.....	——	Refers to fire.	Maricopa
*6	oi'lv.....	moving to and fro	Refers to the blaze of a fire.	Maricopa

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

787 [533] learned, the person then smeared ashes over the man's lips, and, turning his back on him, struck him on the mouth, taking away the song. He told his daughters it was taken away because he talked too much. He was a notorious chatterer.

787 While it was decidedly advantageous for one to begin dreaming while still a child, there was real danger in overdoing it, in dreaming too much. A boy or girl "who dreamed too much of any one thing" would suffer a change of sex. "They had, in fact, too much of this dreaming; that is why they changed their mode of life. The change was caused by some spirit." Transvestites were never shamans; although they had been given the power [838] to cure and sing, they had been given too much. The other spirits might interfere, taking the boy and changing him into a [881] woman. Sex changed at puberty, "about the time the voice changed."

On the other hand, the same informant ascribed the transformation to a dream of a specific type. It was believed the 787 823 838 Sierra Estrella had a berdache living inside, hence the name of the mountain, ʰvial,xa", "berdache mountain." "Any man who dreams of this will become a berdache." Another mountain at Yuma, called by the same name, also had the power to transform men. "As one sees them in dreams, the two mountains are young girls." The Sierra Estrella invited the mountain at Yuma to play games. If the Yuma mountain, e.g., lost, then the Yuma lost a man; he became a berdache. ("But to us as we now look at it, we would never think it could do this.")

The signs of transformation came early in childhood; which corroborates the statements that all courses of dreaming began at that time.

838 [868] When a boy begins to toddle, they would not think of letting him run around without bow and arrow, nor a little girl without a basket to use like her mother. But if the boy was going to become a berdache (ll,ẋaxai': cf. cl,ẋaxai'g, "girlish," mâcẋaxai, "girl"), he threw away his bow and took a basket or continually used a metate. Older people would comment, "He is going to turn out to be a berdache"; by his actions, they knew he would change sex.

If they did not wish to embarrass transvestites by calling them ll,ẋaxai', the word yĕsa'a'n, "barren man or woman," was used.

588 839 Such transformations were rare. Kutox remembered but one berdache in his day and another in the previous generation, with not more than one transformed woman at a time. Berdaches behaved like women; gathering mesquite, etc. They always went about with women, not with men. They married men and had

4:Brown U-5 (no date) 1906 NT15 River Yumans NT15
Maricopa
Pima NU29

varied only according to the intensity of the requirements; they were in place and at work some time before the performance commenced. At a given signal the music stopped and two of the tallest and most athletic young Indians walked into the ring. They were naked save for a strip or thong of buckskin about the loins which was used for the purpose of binding to them wooden phalli. These instruments were about six or seven inches long and so bound that they stood erect from the bodies of the wearers. Each man in his right hand carried a large stone phallus, twelve or fourteen inches in length; the left hands were pressed tightly against their buttocks. Each took a position at the opposite end of the trench in which the musicians sat. After regarding each other for a time, the one nearest the fire said, "We are here." The other made answer, "Why are we here?" The first replied, "You will learn soon." Each then planted the stone phallus in an upright position at his feet and sprang out of the circle.[1]

On his reappearance each man carried in his right hand a slender stick, about four feet long, tipped with feathers of the wild turkey. They were immediately followed by nine other young men, all naked as the leaders and with wooden phalli bound against their bodies, but differing from the latter in having their bodies painted in alternate stripes of black and white. The leaders raised their wands and kept time with the music, which had recommenced on their return, and all sang in that low tone peculiar to Indians. With one in the lead the other ten danced in pairs. After circling the fire several times, the last pair dropped out and squatted in a half sitting posture near one of the stone phalli. At each successive turn two more would be similarly seated, six circling one emblem and five the other. At the appointed time the sixth man sprang erect with a yell and stood behind the musicians, which place and position he occupied during the remainder of the ceremonies. The other ten sprang erect in pairs, that is one from each group, and as they met they went through the various forms of men and animals in the act

[1] Interesting in this connection is the finding by the Hemenway Expedition in the prehistoric pueblo ruins of the Salado valley, within the Pima country in southern Arizona, in 1887–88, of several phalli, usually of tufa, although not so large as those here described. — EDITOR.

4:Brown U-S (no date) 1906 NT15 River Yumans NT15
Maricopa
Pima NU29

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796
831

of copulation. This was continued, for probably half an hour or more, to the delight and approval of the interested mass of half-naked humanity that packed the outer edge of the circle. The actors then disappeared as suddenly as they had come, with the exception of the man standing erect behind the musicians. In a few minutes they again returned, minus the wooden phalli but naked as before except for a strip of buckskin or of trader's calico thrown across the shoulders. The two leaders continued to keep time with their feather-tipped sticks; while the other eight gathered handfuls of earth and threw it on one another, all the time singing and dancing around the fire, then jumped through the blazing mass, circled, and danced again. This last performance however was more of a run than a dance, and more of a yell than a song. It was repeated five or six times. At the end of the last round the two leaders separated and stood each by one of the two stone phalli. After regarding each other for a few moments in silence, they seized the two emblems and ran out of the ring. The other eight followed in single file, hopping one after the other in toad-like fashion. As they passed, the man standing behind the musicians threw a double handful of earth on each. He then disappeared. After this all who wished passed into the circle and danced as long as they pleased.

YUMA,
ARIZONA.